



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



LARGE LUSTRE DISH

PERUVIAN DESIGN OF THE SPLIT FISH, ENCLOSED IN WAVING LINES SUGGESTIVE OF WATER, HAVING BORDER DECORATED WITH FORMAL FRUIT AND BRANCH MOTIF. THE VASES AT EITHER SIDE ARE MORE AFTER OLD EUROPEAN SUGGESTIONS. DESIGNS BY DOROTHEA WARREN O'HARA, PRESIDENT OF THE KERAMIC SOCIETY OF GREATER NEW YORK

KERAMIC SOCIETY OF GREATER NEW YORK

BY CHARLES DE KAY

THE American Museum of Natural History of New York has welcomed those who can make use of its collections which, as is generally known, are of very wide scope and include the pottery, carved work and textiles of a great number of tribes and nations. It is particularly rich in examples of the work by red men, but Asia and Africa are not slighted. Pursuant to the purpose of being of assistance, the Museum has given hospitality to an organization that interests people who make or decorate porcelain and pottery. The Keramic Society of Greater New York has headquarters there and from time to time holds an exhibition of

goblin is compelled thereby to follow patiently its involutions before it can proceed to "get you." Peruvian also are the bowls by Miss Anna E. Fitch and Mrs. A. A. Libby, Miss Carolyn Barker and Mrs. Alice L. Dallimore which are figured here. The big concentric circles and panels of the Barker bowl form an impressive pattern. Other pieces represented are by Mrs. Weaver and Miss Lillian C. Smith; the latter a tea-set with suggestions from primitive sources. Miss Nina Hatfield exhibits a breakfast set decorated in turquoise and violet enamel, also a handsome bowl of old Italian shape and Peruvian design which is shown here standing

SIX-SIDED BOWL, PERUVIAN
IN DECORATION, DESIGNED BY
MISS GEORGIA UNGER



SPIRAL PATTERN USED BY
PRIMITIVE FOLK AS A CHARM
TO BAFFLE HOSTILE SPIRITS

work by its members and others.

As will be seen from some of the illustrations, the decorated pottery of the people ruled by the Incas of Peru has furnished suggestions. The President of the Keramic Society, Mrs. Dorothea Warren O'Hara, in a large lustre dish repeats a Peruvian design of the split fish within waving lines suggestive of water, the borders decorated with a formal fruit and branch motif. The vases on either side are more after old European suggestions. Peruvian in decoration is the six-sided bowl by Miss Georgia Unger with a spiral pattern often used by primitive folk everywhere as a charm to baffle hostile spirits, it being understood that upon meeting such a sign your

upon a hand-dyed linen mat. The Keramic is only one of a number of societies, schools and other organizations that benefit by the collections and aid of the Natural History Museum. The latter is doing a work for the public which is hardly appreciated as yet in all its bearings.

Owing to this connection established with the Natural History Museum, classes are taught on the premises, for instance, a class in design under Marshall Fry.

The Keramic Society of Greater New York is comparatively a recent organization, started about six years ago with the purpose of improving work in pottery and porcelain both in design and color.

Primitive motives are by no means the only ones sought for. The effort is to get beautiful and attractive work in every possible way, leaving a wide choice to the members.

Thus Mrs. Elizabeth McKenzie

Roth contributes to this exhibition a complete layout for a tea-table, the china

TEA-SET SUGGESTING
ORIENTAL SOURCES

decorated in a flowing design somewhat Italian in feeling. A special committee governs the exhibitions and decides what



Designed by
Lilian C. Smith

ning might be made with some design of very general interest connected, let us say, with the world-war, some bit of ceramic



Designed by
Carolyn M. Barker

TWO BOWLS OF
PERUVIAN DESIGN



Designed by
Alice E. Dallimore

shall be accepted and how the exhibits shall be arranged; it has charge of sales.

Hitherto the exhibitions held by this and other Ceramic societies have necessarily contained objects of a limited range, having to do with the dining and breakfast table, the toilet table, etc., for the most part appealing to the womanly sphere of the home. To a less degree they offer handsome vases and bowls that belong to the general decoration of the home, not alone to the boudoir or breakfast-room, but to drawing-room, parlor and library. There is no reason why these limitations may not be broken through and objects of decorated china and pottery brought into fashion which will diversify the walls with objects of beauty, such, for instance, as plaques to be suspended where paintings, water-colors and prints are less appropriate. There are many wall spaces in halls and special rooms which lack the necessary light to give point to pictures; but it is just there that objects in ceramics will tell their story to perfection, yet perhaps have an advantage in cost. There are places in most homes, however limited they may be in extent, that seem to call

that appeals to most people like the cheap patriotic badge? If graceful, if perfect in form and if attractive in coloring it would be eagerly purchased and would remain interesting hereafter as a document of history—just like a medal issued for a special occasion.

It is true that innovations of this sort are apt to encounter a singular attitude of indifference and apathy in the public which only seems to awake to the value of such objects when they have become rare and costly. But this is the usual situation. In Italy, France, England and Germany, not to speak of the Netherlands, such things have been made in the past, and in all probability they made no great hit at the time, although now they are sought at high prices by collectors. One looks to bodies of trained designers like these ceramic societies to produce the men and women who have the imagination, taste and technique required; if necessary their members might put their shoulders to the wheel financially and guarantee the costs of an edition if the object met the requirements of a committee appointed by the society for the purpose.

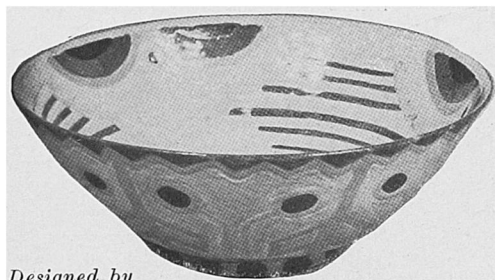


CAPRI BOWL DECORATED IN
PERUVIAN MOTIF. HAND-
DYED LINEN MAT, HAND-
MADE TABLE

Designed by
Nina Hatfield

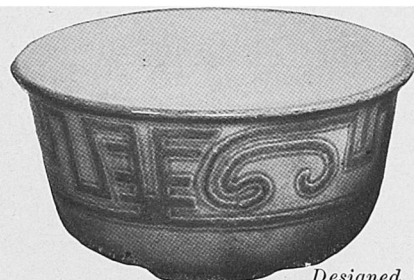
The societies turn out many charming, graceful and agreeable objects, sometimes those that rise to beauty, but they follow old tracks because they have to meet the ascertained taste of the

wisely and usefully; they do not find themselves under the necessity of pretending to mysterious ideas and of concealing ignorance and lack of imagination by awkward claims of symbolism. They



*Designed by
Anna E. Fitch*

TWO BOWLS
SUGGESTIVE OF
PERUVIAN INFLUENCE



*Designed by
Mrs. A. A. Libby*

buying public. What might inspire them is the effort to lead the public into new paths. Is that too much to ask of these modest and hard-working art-and-crafters? Certainly that is not too much.

What adds to the interest when one considers this use of motifs drawn from pottery belonging to nations on an early plane of civilization is the fact that the makers of easel pictures and figurines have turned to the same source. But the Gauguins, Matisse, Brancusi and their imitators made the mistake of trying to force this bold and rude decoration applied to carved wood, pottery and textiles into paths unfitted for it, into portraiture for instance and the domain of canvas and oil painting. Had they been content to try for simple decoration adapted to certain restricted lines, had they sought to capture the bigness and boldness of line and color shown by early man, the movement would have called for approval; but they were led astray into inappropriate mediums of expression and became ridiculous. The societies dealing with questions of ceramics are able from the nature of their work to use the same motifs

just use these hints from the past frankly, without asking people to admire their originality and profoundness.

In the remains of the old peoples and objects of

recent collection there lies a wealth of suggestion scarcely touched as yet. The pieces already placed on exhibition in the various museums of Europe and America are impressive in number and the artists who are fitted to gain food for thought among these forgotten and despised objects are of course few. The collections are constantly increasing as the documents telling of the

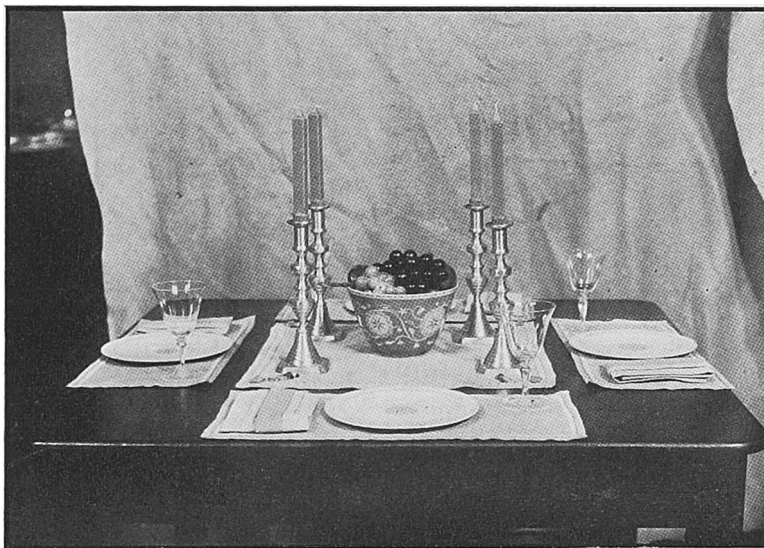


TABLE DECORATIONS DESIGNED BY MRS. WEAVER

presence of extinct tribes and nations on earth come to hand and are duly laid before the public. Ethnologists are supposed to derive the greatest good from such things as are shown, case on case, gallery after gallery, in the Natural History Museum; but after the students of old and modern races come the artists, and their work is of greater importance, for it meets a far wider circle. The artists do not give information as the scientists do; they separate the æsthetic part of the old weapons, tools and utensils and reproduce it in articles fitted for modern use.

